

# The Modern Language Journal

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Business correspondence and subscriptions should be sent to A. Busse, Hunter College, New York.

Communications for the editors and manuscripts should be addressed to E. W. Bagster-Collins, Teachers' College, Columbia University, New York.

# The Modern Language Journal

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## FRENCH COURSE OF STUDY

French is a living language and should be taught as such; realizing these facts, the department of French in the University High and Elementary Schools endeavors to render French as practicable as possible. Such a method stimulates the student's interest and desire to learn.

The University High School and the Elementary School offer courses in French which lead to four units of college entrance credit.

There is, first, a course which begins in the fourth grade of the Elementary School. By the end of the seventh grade students have completed the requirements for one unit of college entrance credit. The pupils from the Elementary School upon entering the High School are grouped together in a class called French 8, which is adapted to their special needs and is planned to continue their previous work. French 8 is on a linguistic level with the High School second-year work, uses the same material and has the same grammatical background; yet the class atmosphere developed in the Elementary School is very carefully conserved, as will be shown in the statement for French II and French 8. This group is maintained as a separate entity and called French 9 while completing the third unit of college entrance credit. At the end of that year the Elementary School course joins with the regular High School course in a class known as French 4, which completes the fourth unit of entrance credit.

The regular High School course which has just been mentioned comprises the second division and starts in the first year of the High School. The first two years (which are taken by students

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Written by the members of the French Department of the University High and Elementary Schools, University of Chicago: Arthur G. Bovée, Head of the Department; Frances R. Angus, Josette Spink, Ethel Preston, Katharine Slaught.

who have not had the elementary course) are devoted to the acquisition of the language. The third year is devoted to a study of French literary types. The fourth year begins with a short survey of French literary history and then studies in detail the Romantic school of French literature.

#### AIMS AND VALUES

The aim of the study of French is to learn to speak, to write, and to read French for practical purposes as well as for literary study and appreciation. It is obviously unnecessary to develop at length the value of the study of French. It possesses, of course, disciplinary value, as does the study of any language. In addition to this, as Professor Nitze has aptly said, "Solid training in pronunciation by phonetic methods. . . will develop the student's capacity for articulation in general, his auditory perception, his observation and judgment."\* The practical significance of this point has been recently shown by the fact that men in the officers' training camps were refused commissions because of their inability to enunciate distinctly.

The study of French has, however, a special utility. It is indispensable for travel and service abroad. Moreover, its extensive use in technical and scientific works makes a knowledge of it necessary for prospective specialists in any advanced study. Even more interesting is its growing commercial use, as attested by the fact that large American corporations are instituting classes in French for their employees. The cultural value of a knowledge of French has been even more largely recognized than its utilitarian importance. It brings the student into contact with a civilization which has afforded a model for Western Europe since the Middle Ages. More specifically, the student becomes acquainted with a literature whose form and construction have reached the highest degree of perfection. Finally, the careful study of a different idiom develops the linguistic sense and produces, as perhaps its most valuable result, a keener appreciation of the mother tongue.

#### GENERAL METHOD

Until recent years the teaching of French in the United States has been modeled on the method employed in the teaching of Latin

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\*University of Chicago Magazine, Vol. 4, 1912, page 98.

and this method is still generously used. The usual procedure was to present grammar principles formulated as rules and amplified by examples followed by a vocabulary and a reading lesson. To make matters worse, the words of the vocabulary combined to make no coherent group, but a heterogeneous mass of vocables.

This process is evidently artificial, since it is far removed from the way languages are naturally acquired. In learning his own language the child first hears sound groups and gradually associates them with objects and actions. In time he begins to combine these groups of sounds or words to express his thoughts and desires. From his practice in combining words he gradually acquires the habit of correct grammatical usage.

Any rational system of teaching a living language will reproduce this process as far as classroom conditions permit. The Direct Method as used by the French department of the University High and Elementary Schools aims to do just this. In following out this plan it has made a systematic arrangement of the material to be presented. The concrete details of this arrangement will be made clear in the following survey of the course of study.

## FRENCH IN THE ELEMENTARY SCHOOL

### *Introductory Statement*

The French course in the Elementary School begins in the fourth grade and continues through the seventh grade. Five half-hour periods a week are devoted to class-work with home-work assignments of two half-hours a week in the fifth and sixth grades and five half-hours a week in the seventh grade.

The course aims:

To enable the pupil to understand ordinary spoken French.

To teach him to use with a reasonable amount of freedom, the simple forms of daily intercourse both oral and written.

To teach him to read simple French with understanding.

To train him to look for the grammatical laws underlying the forms learned, and to apply the rules thus discovered to daily practice.

To teach him to observe sound and rhythm as well as form, and to develop in him a feeling for correct and accurate pronunciation and sentence rhythm.

To acquaint him with the spirit of the French nation through folk-lore, folk-songs, legends, and traditions.

To so present each lesson that the pupil may be given a permanent enthusiasm that will lead him to continue the study.

At nine years of age, the child has no concern with the structure of language. He wants to say things and to understand what is said, and the course that is planned without consideration for this phase of his development will fail to appeal to him. He is not interested in separate words or their relations. He is concerned in expressing his own thoughts, and in understanding those of other people. Therefore, as rich a background as possible of simple French is offered so as to give him a broad experience in simple conversation, reading, and writing. From this, as a basis, the sense of form is gradually developed while maintaining the spontaneity and enthusiasm which come from being steeped in the language rather than standing outside looking in as an observer upon certain forms and structures peculiar to it. This does not mean that the instruction is haphazard or that grammatical considerations are overlooked. Grammar is taught, but it is taught slowly. Each year a limited number of points are taken up and are studied until each child is thoroughly familiar with them. Therefore it takes four years to cover the first year high school requirement in grammar; but, in addition, the pupil is given a mass of subject matter which enlarges his comprehension of the French nation, enriches his appreciation of the language, intensifies his enthusiasm for it and slowly develops real language feeling, that sense of what is natural and correct in form, which comes from early association, long experience and thorough understanding.

The *point de départ* in the early instruction is the classroom setting, combined with actions, games, songs, songs involving action, pictures, and very simple, very short stories. The child's vocal organs are still flexible, he is still imitative, he loves sounds for their own sake, and he is not self-conscious; it is easy to plunge him into the language and get him at once to make the effort to learn to speak. He feels no embarrassment in trying to use the new tongue. French is the language of the classroom and he adjusts himself to the new situation. From the first, careful attention is given to sound placing, ear training and rhythm, and the pupil is drilled to say such little sentences as he learns, fluently, with the correct intonation, and without halting and hesitating. Some work in phonetics is done from the start. Even in the fourth grade, the vowel triangle and the phonetic script have proved valuable aids in the teaching of pronunciation.



The keynote of the work is simplicity. The material is presented so slowly, so clearly and so simply that the child is not overwhelmed by the strangeness of it or made hopeless by the sight of the mountain of difficulties before him. He is given some skill right from the beginning in order to arouse his interest, and then the steps are so gradual that he does not lose confidence. The subject-matter is given him to work on alone, only after there has been such preparation of it in class that his study at home is mainly a review. Everything is gone over so thoroughly that the pupil when by himself does not have to waste time puzzling over a lesson. The difficulties are removed by class discussion, so that his study period may be utilized in profitable, constructive work. This elementary work must be of the heart as well as the mind. for one remembers most easily that which one loves. If the children find joy in the work, there is almost no limit to the effort they will expend upon it.

The elementary work gives the pupil the language itself to deal with. He hears it, says it, reads it, learns it, and only after he has mastered some of the raw material does the systematizing of it begin. He is steeped in the foreign language and has as much to do with it as possible. In this way, he becomes acquainted with its elements, and absorbs many of them before he can distinguish the subject and predicate of a sentence. As the medium for class intercourse is French, the young pupil who has not outgrown the imitative stage is enabled to acquire much without conscious effort. The children themselves take pride in using no English, and enjoy making rules for themselves to this end. For instance, for ordinary class procedure, they agree that any one who uses English shall have extra home-work to do. On play days, the offender who forgets to use French is banished to the corridor and misses the fun. In this way, it becomes sort of a game to see who can avoid being caught, and if the children forget, they cheerfully pay the penalty. The exclusion of English from class, however, is not made a fetish. It is used in cases of unusual difficulty if time can be saved in that way; and it is used as a means of checking the pupil's knowledge. This is particularly necessary with young children who say and think they understand, when in reality, their ideas are very vague, or even entirely wrong. No formal translating from French to English and from English to French is done, however, as this interferes with concentration

on the French and hampers the acquisition of real language feeling. When the thought is expressed directly in French, the pupil is not confused by his own idiom; his attention is focused on the language he is studying; he has a single instead of double mental process to perform, and therefore, he attains his ends quickly and easily.

To avoid translation, the following types of exercises are employed through the grades:

- a. Oral and written answers are given to questions on a passage read from the text book.
- b. Questions are formulated by the student on a given passage.
- c. Stories that have been studied and learned are written from memory.
- d. Sentences describing a picture are composed and given orally or in writing.
- e. Sentences illustrating rules of grammar or introducing words or phrases that are to be impressed on the mind are composed and given orally or in writing.
- f. A story is re-written with a change of persons or tense.
- g. The substance, or a summary of a passage that has been learned or read, is produced orally.
- h. Sentences in which words have been omitted are completed. This device is used for many forms of drill in grammar.

Objects, pictures, actions, informal dramatizations, games and songs are used extensively in the beginning and throughout the course. The vocabulary deals with the daily life of the child in order that he may have the words he needs for his every day experiences, and in order that his interest and sense of actuality may be constantly appealed to.

#### THE COURSE IN DETAIL BY GRADES

##### *Fourth Grade*

In the fourth grade, French is elective, but his choice once made, the pupil must continue the subject through the remaining grades of the Elementary School.

In the first three grades, the child masters the elements of reading and writing in his mother tongue. He is ready, then, in the fourth grade to take up a foreign language without suffering the loss of time that would be experienced if he had not acquired these rudiments in his own language first.

It is advantageous to begin the study of a foreign language as early as the fourth grade because:



The speech organs are still flexible and reproduce the new sounds more easily than later.

The memory at this stage is very retentive.

The imitative stage is not outgrown.

The love of sounds for their own sake is still strong.

A child at this age does not weary of saying a thing over and over.

He is not self-conscious and embarrassed in trying to reproduce the strange sounds.

There is enough mental maturity to enable the student to gain more from his study than merely a new set of words for things that he can already name in English.

The habit of using a foreign language, if acquired at this age is seldom lost later.

Three years of experience in reading, speaking, and writing French, gives a broad basis on which to build the formal study of grammar.

The actual subject-matter acquired through the grades gives a knowledge of folk-lore, folk-songs, French customs, and music, which is seldom acquired by the more mature student in an elementary course, because of the pressure of time.

#### *Aims and Methods*

The fourth grade work emphasizes the acquisition of pronunciation and vocabulary. The instruction is mainly oral with special stress on sound placing, correct pronunciation, and rhythm.

#### *Subject Matter*

The vocabulary deals with (1) the objects in the room, (2) the parts of the body, (3) clothing, (4) actions, (5) colors, (6) prepositions of place, (7) numbers, (8) songs, (9) games, (10) pictures presenting scenes interesting at this age.

*Nouns.* About two hundred nouns are learned from these sources.

*Verbs.* They comprise principally those that the pupil can connect with and learn through actions, which he himself performs, such as: prendre, attraper, pouvoir, mettre, s'asseoir, se lever, tourner, écrire, planter, savoir, être, avoir, acheter, apporter, dormir, danser, écouter, parler, causer, rire, dire, aller, jouer, marcher, entrer, sortir, choisir, etc. They are used usually in the first and third persons singular, second person singular indicative, and in the imperative, as these are the persons and modes needed for class-room activities.

*Numbers.* The numbers from one to one hundred are learned and are used for counting in various ways, in telling time, and for doing simple problems in addition.

*Prepositions.* Those needed for class use, and those which indicate place,—sur, sous, devant, derrière, dans, entre, avec.

*Reading.* Through the first two quarters of the year, the children read only the phonetic script. When the sounds are firmly established through the phonetics, i.e. usually in the third quarter, the change to French orthography is made. A rhyme that has been learned by heart is used as a medium. Gradually the spellings for each sound are established (this part of the work carries over into the fifth grade). About six of Agnes Godfrey Gay's "*Cartes de Lectures Françaises*," and two or three simple stories are read. These stories are of such a nature that the child can get the ideas from pictures and actions. The story is first carefully studied, then learned, and finally parts of it are written from memory. (See method below.) The following is an example:

#### LE CORBEAU ET LE RENARD

(Adapted from La Fontaine's Fable)

Le corbeau est un oiseau. Il est grand. Il est noir. Il a un bec. Il est perché sur la branche d'un arbre. Il a un fromage dans le bec.

Le renard est un animal. Il aime le fromage. Il désire le fromage qui est dans le bec du corbeau. Il dit au corbeau: "M. Corbeau, vous êtes joli. Vous êtes beau. Vous avez une belle voix. Vous chantez bien, n'est-ce pas?"

Le renard est un flatteur. Le corbeau est flatté. Le corbeau désire chanter. Il désire montrer sa voix. Il ouvre son bec. Il chante et le fromage tombe. Le renard saisit le fromage. Il est heureux. Il va sous un arbre et mange le fromage. Le corbeau n'est pas heureux; il est triste.

The vocabulary of the story is first given with the aid of pictures. "*Le Fables de La Fontaine en Action*" by Bizeau are used. The nouns *corbeau*, *oiseau*, *bec*, *branche*, *arbre*, *fromage*, *renard*, *animal*, are studied first. When the class has learned these words, the story is told still with the help of the pictures, supplementing them with gestures and actions to explain the verbs and adjectives. It may be necessary to use English to make clear *n'est-ce pas*, *qui* and possibly *voix*, if the children do not understand these words from the French explanation. After the class has mastered the vocabulary, and the story has been understood from the oral presentation of it, the children read it. Then follow oral questions and answers of the following type:

Quel oiseau est-ce que c'est?

Qu'est-ce qu'un corbeau?

Est-il petit?

De quelle couleur est-il?  
A-t-il une bouche?  
Où est-il perché?  
Qu'est-ce qu'il a dans le bec?

A minimum of ten songs, games, singing games, and rhymes, chosen from the following list, is learned by the class. More are given to a class that has linguistic ability.

*Songs:*

Frère Jacques (Folk-song)  
Au Clair de la Lune (Folk-song)  
A, B, C (Alphabet song)  
Entre le Boeuf et l'Ane Gris (Christmas)  
Voici c'que le P'tit Noël (Christmas)  
Fais Dodo (Lullaby)  
Nouvelles Agréables (Christmas)  
Meunier, tu dors.  
J'ai du bon Tabac.

*Singing Games:*

Savez-vous Planter les Choux (Parts of the body)  
A Paris (Colors, names of places)  
Promenons-nous dans les Bois (clothing)  
Il Etait une Bergère. (Folk song)  
La Mist en l'aire (musical instruments)  
Les Marionnettes  
Clic, clac (wooden shoes, school)  
A la queue-leu-leu (sound placing)  
La Tour Prends Garde

*Games:*

Papillon (sound placing, practice in use of disjunctive pronouns)  
Le Chat et le Rat (free conversation within prescribed limits)  
Petite Jeanneton (hand washing)  
Que m'apportez-vous? (guessing game—review of nouns learned)  
Enfant, qui vous tire les cheveux (disjunctive pronouns)

*Rhymes:*

Un, deux, trois,  
Nous allons au bois.  
Une poule sur un mur.  
Moi, toi, et le roi.  
Je te tiens.

Counting-out rhymes.

Combien ces six saucissons-ci?  
Rat vit riz.  
Cri, cri, cri.  
Didon dina, dit-on.  
Do, ré, mi.

In the last group the child's interest is in the sound; the pedagogic value lies in making the muscles flexible and the speech organs supple.

The objects in the class room furnish material for the vocabulary of the first lessons. With the nouns are given the prepositions of place *sur, sous, dans, devant, derrière, avec, and entre*. Things are moved about and the instruction is made as varied as possible until this vocabulary is mastered. The pupils learn the numbers in order to count the objects, the children in the class room, etc. In connection with the numbers, they learn the rhyme "Un, deux, trois." In order to have a purpose for using their counting-out rhyme, they learn the game called "Le Papillon." When the definite and indefinite articles for a number of nouns are learned, the names of the colors are studied. Here the children begin to observe the forms of words for the first time. There is no mention of the agreement of noun and adjective, for they know nothing of the parts of speech, but they are taught to observe correct usage. They learn that they must say *brun* with a *le* word, and *brune* with a *la* word. "A Paris" is taught in connection with the colors. With "Savez-vous Planter les Choux?" they review the names of the parts of the body. "Promenons-nous dans les Bois" is used in connection with the words for clothing. After the names of the letters have been learned and used for spelling words orally in French, the "A, B, C, Song" is taught.

When the classroom possibilities for enlarging the vocabulary are exhausted, the A. G. Gay "*Cartes de Lectures Françaises pour les Enfants Américains*" are taken up. These charts offer a picture on each sheet with a few sentences of reading matter below. The picture is used for the oral presentation of the vocabulary. The new words are written on the board in phonetic script, which gives the children an accurate conception of the sound, and serves for reference when they themselves read. After the children have learned the words from talking about the picture, they read the little paragraph below, and when they have mastered it, reproduce it in writing.

Verbs are taught through actions that the children can perform in the room. Some are taught through action series, some through games, others as necessary classroom activities make their use natural.

## A TYPICAL FOURTH GRADE LESSON

This lesson presents one of the series used for teaching verbs through action. The instructor first gives the command, one child performs the action and tells what he does. Later, one pupil gives the command, a second performs the action, telling at the same time what he does, and a third describes what is done. The vocabulary of these series is applied in as many ways as possible in order to prevent monotony, introduce variety and keep the child alert.

The second person singular of the imperative is used to avoid difficulty. If the teacher says, "levez-vous" to the young student, he will be led by sound analogy to answer "je me levai." When the children have had more experience in differentiating sounds, the change is made to the formal *vous*, which they, as Americans, will have occasion to use most.

## LA SÉRIE DE LA PORTE

<i>Instructor</i>	<i>Child</i>
Lève-toi	Je me lève
Viens ici	Je viens
Marche à la porte	Je marche à la porte
Prends le bouton	Je prends le bouton
Tourne le bouton	Je tourne le bouton
Ouvre la porte	J'ouvre la porte
Ferme la porte	Je ferme la porte
Retourne à ta place	Je retourne à ma place
Assieds-toi	Je m'assieds

## VARIATION OF THE ABOVE

Lève-toi	Je me lève
Viens ici vite	Je viens vite
Prends le canif	Je prends le canif
Ouvre le canif	J'ouvre le canif
Prends le crayon	Je prends le crayon
Taille le crayon	Je taille le crayon
Ferme le canif	Je ferme le canif
Mets le canif et le crayon sur la table	Je mets le canif et le crayon sur la table
Retourne lentement à ta place	Je retourne lentement à ma place
Assieds-toi	Je m'assieds

*The Standards of Attainment for the Fourth Grade*

By the end of the year, the child should:

1. Know the names of the common objects round him.
2. Be able to form simple sentences telling where things are, or describe them simply.
3. Be able to count to 100 and do simple examples in addition.
4. Know the phonetic symbols, be able to spell the vowel sounds and the nasals, and be able to pronounce simple words at sight.
5. Know from ten to fifteen songs, games and rhymes.

## FIFTH GRADE

*Subject Matter and Methods*

The study of sounds and their spelling continues. The children are trained in sureness of pronunciation by writing French words in phonetic script. This gives them an accurate knowledge of the sounds.

In the first two months, the A. G. Gay, "*Cartes de Lectures Françaises*," are completed. Then, Chapuzet and Daniels, "*Mes Premiers Pas en Français*," is used as a text. In this the pupils find much of the vocabulary learned in the fourth grade, but now they begin a very simple study of form and structure. As in the fourth grade, careful attention is still given to all articles. In addition, they study the agreement of the adjectives singular and plural, masculine and feminine, the plural of the regular nouns, and a few of the more common irregular ones, the endings of the first conjugation verbs in the present and second plural imperative as well as *avoir*, *être*, and *aller* in these same forms; the agreement of the subject and verb; and the negative and interrogative forms. This work is done without grammatical terminology in so far as possible in order to avoid all confusion.

The first fifty pages of the text book are studied. In subject matter, these treat of the following: the schoolroom, colors, numbers, the house and its parts, furniture, parts of the body, clothing, age, class procedure and French money.

In order to provide some less formal reading matter, and to introduce dialogue in natural form, a couple of Little French plays (of the type of the first three in Spink's "*French Plays for Children*"), so simple as to involve only the most rudimentary phrases, are offered. They provide the stimulating elements of play and action, and offer the opportunity for repetition and drill in rhythm which would prove irksome in any other form, but which given in this way are a means of arousing interest and effort.

In the second half of the year, Agnes Godfrey Gay's "*Mon Livre de Petites Histoires*" is used for reading, conversation and the transference back to French of English sentences based directly on the text. This cannot be called translation in the ordinarily accepted use of the term; it is vocabulary study in sentence form rather than in the form of disconnected words.



In this grade, the composition consists of answers to questions, sentences illustrating definite points in grammar, and very elementary descriptions of pictures, that enable the student to use sentences previously learned.

# A TYPICAL FIFTH GRADE LESSON

## The Study of the Article

As the child has learned in every lesson a number of substantives and the gender of each through the articles, and through the first year of his study has been held responsible for correct usage in this respect, the instructor now guides him to draw the grammatical principles out of his fund of speech material. From the many cases which the pupil has in memory, he is shown that the article in the singular has different forms for the masculine and feminine (*le, la*) which change to *les* in the plural, and further, before vowels *l'* is to be used. For the indefinite article he learns to know *un* and *une* with *des* for the plural. With the article, he acquires at the same time the plural of the noun in *s*. After the knowledge of this law is established through many examples, the pupil is required to show by his own examples that he knows how to use correctly the grammatical rule he has been studying. While the teacher reads several passages, and has the substantives that occur therein named with their articles, the child arranges them thus at the board:

le jour

les leçons

la montre

un enfant

une paire

des soldats

Then, on the basis of the knowledge acquired, the teacher has the other forms determined by the children, who must therefore draw conclusions.

From *le* to *les*

*la* to *les*

*un* to *le*

*une* to *la*

From *un* to *des*

*une* to *des*

*les* to *des*

*les* to *des*

so that the above scheme when completed becomes:

le jour	les jours	un jour	des jours
la leçon	les leçons	une leçon	des leçons
la montre	les montres	une montre	des montres
l'enfant	les enfants	un enfant	des enfants
la paire	les paires	une paire	des paires
le soldat	les soldats	un soldat	des soldats

In all succeeding lessons the children are held responsible for the gender of the important nouns as shown by the articles. In order to intensify interest in this very important phase of the work, "downs" are given from time to time after the nature of a spell down in which the teacher gives a list of nouns learned and the children supply the article.

*Standards of Attainment*

At the end of the fifth grade, the child should:

1. Know the names of common objects in school and home;
2. Be able to ask and answer simple questions orally and in writing;
3. Be able to count to one thousand, add and multiply, and use this knowledge in terms of French money;
4. Be able to analyze sounds and read simple material at sight;
5. Understand the agreement of adjectives (without grammatical nomenclature);
6. Understand and use correctly the present of *avoir*, *être*, *aller* and first conjugation verbs.

## SIXTH GRADE

*Subject Matter and Methods*

In this year, the text book, "*Mes Premiers Pas en Français*" is completed.

In grammar, a large number of regular and irregular verbs are learned in the present tense; and the past and future tenses are touched upon. The comparison of regular adjectives, the demonstrative and interrogative adjectives, the ordinals, the negative expressions, and a fairly large number of idioms are studied.

The vocabulary is concerned with the street, shops, market, garden, buildings, animals, time, dates, days, months, seasons and their activities, the weather, letter-writing, meals, food, fruits, vegetables, and preparation for a trip; the departure, the train, the seashore; and the names of foreign countries and their inhabitants.

In this year the children acquire much more freedom in expression, and a good deal of attention is given to oral and written composition. This takes the form of description of pictures, summaries of stories read and studied, or immediate reproduction of a short story read aloud. There is constant use of questions and answers in French, of exercises that introduce given grammatical points or that require the use of particular words or phrases. Definitions in French are constantly asked for to test understanding, and antonyms are used as an aid in vocabulary development.

Guerber's "*Contes et Légendes*" is used in the second half of the year for rapid reading, oral summaries, and conversation. The play in this grade serves the same purpose as in the preceding years, but the vocabulary is larger and the play richer in thought content. For example, an historical play of the type of Jeanne d'Arc (Spink's "*French Plays for Children*") presents in simple form an advanced vocabulary, and offers an opportunity to study the life of a great French heroine, to become familiar with the history of the period, to examine French costumes of the Middle Ages, and to learn some of the legends and folk-songs of the time.

In this grade, the Phonetic Chart prepared by A. G. Bovée, is used to summarize and review the phonetic work done earlier in the course. The pupils are required to know the French spelling for each of the phonetic symbols, to write their own words and sentences in phonetics or transfer the phonetics back into French. This work has proved very helpful in improving the spelling as well as pronunciation.

### A Typical Reading Lesson

Lesson XXI, page 63—"Mes Premiers Pas en Français"

Robert bâtit un village avec ses boîtes et ses cubes. Le papier brun est sur une chaise.

"Voilà une montagne," dit Marie. Je vais faire une rivière avec du papier d'argent. Voici la rivière qui descend de la montagne. Maintenant la rivière traverse le village."

"Je vais bâtir un pont sur la rivière," dit Robert. Il coupe du carton avec ses ciseaux et fait un pont. "C'est le pont d'Avignon," dit Marie, et Robert chante: "Sur le Pont d'Avignon."

Marie fait des petits bateaux en papier. Les bateaux flottent sur la rivière. Le long de la rivière Robert bâtit des maisons, des magasins et une école. Il fait une église au milieu du village.

Autour du village il fait des champs. Les champs sont en papier jaune et vert. Les champs verts sont des prèr. Les champs jaunes sont des champs de blé.

"Maintenant, les animaux," dit Robert. "Où sont les animaux?"

"Je vais chercher mon arche de Noé," dit Marie.

"Il y a des ânes, des ours, des boeufs et des tigres dedans. "Bon," dit Robert, "dépêche-toi."

This forms a typical reading lesson for the Sixth Grade. From wall pictures made for the teaching of modern languages, ("*Tableau de Leçons de Choses, et de Langage*" Librairie A. Colin, Paris,) the new words are taught orally first. *Village, montagne, rivière, pont, église*, etc., are learned from seeing the representations of these things: *le long de, au milieu de, autour de, descend* and *traverse*, from actions. Next, the new words are written on the board in

phonetic symbols and the orthography is worked out, and studied. Then the new words as well as familiar ones are reviewed in questions and answers, the children themselves putting the questions and answering them, the instructor interfering only to correct or supply what they have overlooked. When the vocabulary is thoroughly mastered and each child understands and can use all the new words, one of the children is asked to describe the picture in his own words. The class criticises and supplements this recitation. This free oral composition gives independence and assurance. Next the book is opened and the lesson is read. After the oral preparation which has preceded, **this** proves an easy and pleasant task. Included in the lesson is the old folk-song "Sur le Pont d'Avignon." The children are shown a picture of the bridge, and with the vocabulary at their command acquired from this and preceding lessons, they are able to understand a simple description in French of the bridge, the legend of its founding, a few statements about the Rhône, its source in Switzerland, and its mouth in the Mediterranean. They enjoy this part of the work very much because it draws them close to actualities and brings them in touch with the geography, legend, folk-lore and song of the country whose language they are studying. Then the song is learned and sung. For a home-work assignment, they are asked to write the answers to questions in their textbook which are based on the reading lesson. Finally the children are asked to write a description of the same picture of a village which was used for vocabulary study previously. They are encouraged to vary and enrich the vocabulary and phraseology as far as they can by using words and expressions learned in other connections.

This lesson also serves as a basis for the review of animals and for teaching the use of the infinitive after the verb *aller*.

### *Standards of Attainment*

At the end of the sixth grade, the pupil should:

1. Read freely, with understanding and good pronunciation, the simple stories of the grade and prove his comprehension of them by his oral answers and his discussion.
2. Be able to analyze sounds phonetically and apply his knowledge of sound in correctly pronouncing new words.
3. Have acquired considerable facility in speech and considerable knowledge of correct form.

### SEVENTH GRADE

#### *Introductory Statement*

The work of grades four, five and six has given to the children a natural background, a broad experience full of interest and atmosphere, some of the cultural side of the language through songs, rhymes, folk-tales and customs, some natural feeling for what is correct in form and usage, and freedom and lack of self-

consciousness in the use of the language, as well as certain rudiments of grammar.

Up to the seventh grade, the pupils have been interested principally in words as conveyors of ideas rather than in words in their relation to each other. To round out the fund of knowledge that they have acquired, there must now come a more intensive study of the laws underlying what they have felt as correct in order to give them the power of reasoning in the domain of language, and to provide a working tool which will make them more independent in the use of the French they know and open the way for further knowledge.

The pupils have now matured sufficiently to reason along grammatical lines and they have therefore reached the point where they should learn *why* they use certain forms which their ear tells them are correct.

#### *Subject Matter and Methods*

The subject-matter of the seventh grade course is essentially the same as that of the first year of High School, but the method of treatment differs to meet the requirements of younger students who have had three years of French. The instruction which formerly dealt with nouns, adjectives and verbs as vocabulary begins now to review this vocabulary from a grammatical standpoint, and to center the interest intensively about the study of the verb. First action series, which were learned in the Fourth Grade, are used again, but are studied now with the main stress on the grammatical structure of the verb. The names of the parts of the body which were studied in the fourth and fifth grades are reviewed for the sake of learning the forms of the verbs which may be joined to each one, e.g.

Je parle avec la bouche  
Je vois avec les yeux  
J'écris avec la main, etc.

Then come sentence series describing the activities of the day. The study of the verbs involved in each is the main point for consideration.

The verbs are divided into two large groups according to the infinitive endings, and the endings in the present tense. Later, when this large grouping is clearly fixed in mind, the verbs are divided into the four conjugations, thus simplifying the study of the different

verb classifications. Early in the year, the use of the infinitive after certain verbs and prepositions is given and stressed all through the course by means of direct application rather than by rules.

Then follows a series of "*Stories of Every Day Life*" by A. G. Bovée, which introduce constructions from which grammatical laws are gradually deduced. These stories also present the ordinary terms of every-day phraseology and a number of useful idioms. After these stories have been thoroughly mastered from oral presentation, they are used for written work. The phrases occurring in them are used throughout the year in various connections. Much of the material acquired in the preceding grades recurs now to be considered from the new point of view, thus fixing the vocabulary of earlier years firmly in the mind and broadening the comprehension of it.

To supplement the oral stories, Gourio's "*La Classe en Français*" is used for drill in form. This offers material for exercises in dictation and training in grammar by means of sentences to be filled out by the student; a device which obviates the necessity for translation. The vocabulary of this book, having been largely acquired through earlier work, the pupil can readily concentrate on the grammatical forms. In this manner, that is, by becoming familiar with the grammatical constructions by actually using them, and later deducing the underlying law, the remaining points of elementary grammar are covered:

The four regular conjugations of the verb (excluding the subjunctive).

About fifty irregular verbs.

The reflexive verb.

The rules for the past participle.

The study of the use of the *present*, *passé indéfini*, *imparfait*, and *future* with a reading knowledge of the *conditionnel* and *passé défini*.

The use of the infinitive.

The regular and common irregular adjectives.

The comparison of adjectives, regular and irregular.

The possessive and demonstrative adjectives.

The use of the partitive.

The pronouns, personal, possessive and demonstrative.

In order not to dampen by a too exclusive study of form and structure, the enthusiasm acquired earlier, Méras', "*Le Premier Livre*" is used for rapid reading. This supplies material for word development, that is, the study of words by families, for the study of synonyms, antonyms, definitions, etc.



The study of phonetics continues and forms the basis of all new reading material.

The formal work is varied on one day in the week by songs, games, and the telling of stories. Through these stories, which are given purely for enjoyment and appreciation, an effort is made to familiarize the student with some of the great names in French history and story, and to acquaint him with some of the traditions of France. This gives the children the opportunity to hear French spoken, consecutively once a week, continues the ear training, keeps the mind alert, and gives them a glimpse of what they may enjoy with further study.

The pupils who do satisfactory work enter the High School course known as French 8. This class is made up of students from the Elementary School who are kept by themselves in order to enable the instructor to retain and make use of their past linguistic experience, their vocabulary and their facility in conversation and reading while pursuing the second year course.

#### A TYPICAL SEVENTH GRADE LESSON

This lesson is planned to teach the pupils the use of the expressions of time, to give them a series of useful verbs connected with the day's activities and to introduce the reflexive verb.

A clock face is used in explaining the time expressions, and actions, pictures and objects make clear the remaining words in the lesson.

The series presented is: (From "*Stories of Every Day Life*").

A sept heures je dors.

A sept heures cinq, je me réveille et je me frotte les yeux.

A sept heures dix je me lève.

A sept heures et quart je m'habille.

A sept heures vingt je me lave les mains et la figure et je me brosse les dents et les cheveux.

A sept heures vingt-cinq je me regarde dans le miroir.

A sept heures et demie je descends à la salle à manger et je me mets à table.

A huit heures le quart je prends mon petit déjeuner.

A huit heures je quitte la table.

A huit heures cinq je mets mon chapeau.

A huit heures dix je sors de la maison.

Je (marche à l'école.

(vais

A huit heures vingt j'arrive à l'école.

A huit heures vingt-cinq je cherche mes livres dans mon cahier.

A huit heures et demie j'entre dans la salle de classe.

A neuf heures moins le quart la classe commence.

The children have learned their numbers in preceding classes and know the hours and half hours. These are rapidly reviewed. No special attention has been paid heretofore to the smaller divisions of the hour. These are now taken up and the entire subject of the telling of time is reviewed in connection with the series given above. New words are first acquired by the sound, are written in phonetic symbols and finally transposed to French orthography. The verbs are divided into two groups (Group I—verbs in *er*, Group II—all the others) and the present endings are grouped according to this classification. The verbs are worked over until every child is familiar with them orally and in writing. When the series is pretty well learned, it is dictated to the class and assigned for home work. After another recitation on it, the children are asked to write answers to such questions as:

Que faites-vous à huit heures?

À quelle heure prenez-vous votre petit déjeuner?

À quelle heure allez-vous à l'école? etc.

In teaching the reflexive verbs, the child readily understands *je me regarde*, *je m'habille*, *je me lave*, but in *je me frotte les yeux*, *je me brosse les cheveux*, etc., he learns to accept what is correct and typical in a language different from his own.

Later in the year, this same series is used as a basis for the study of the *passé indéfini*.

#### STANDARDS OF ATTAINMENT

At the end of the seventh grade, the pupil is expected:

1. To be able to analyze with accuracy, according to phonetic rules, any French word and apply this knowledge in a correct pronunciation.
2. To know the four regular conjugations of the verbs and the common irregular ones.
3. To understand the use and application of the facts of elementary grammar.
4. To be quick and accurate in acquiring new words and ideas from sound alone.
5. To understand spoken French of not too advanced a character.
6. To be able to read simple French with ease in pronunciation and comprehension.
7. To be able to give intelligent *résumés* (oral and written) of the stories read and told to the class.
8. To take dictation of simple French accurately.

## THE TEXTS USED IN THE GRADES

### IV

Gay: Cartes de Lectures Françaises pour les enfants Américains.

Spink: French Plays for Children (D. C. Heath).

### V

Chapuzet & Daniels: Mes Premiers Pas en Français (D. C. Heath).

Gay: Mon Livre de Petites Histories (W. R. Jenkins Co.).

Spink: French Plays for Children (D. C. Heath).

### VI

Chapuzet & Daniels: Mes Premiers Pas en Français.

Guerber: Contes et Légendes I (American Book Co.).

Spink: French Plays for Children.

Bovée: Carte Phonétique.

### VII

Gourio: La Classe en Français (Ferran, Jeune, Marseille).

Méras: Le Premier Livre (American Book Co.).

Bovée: Carte Phonétique.

Bovée: Stories of Every Day Life.

## THE GERMAN ADJECTIVE AND THE USE OF UMLAUT IN ITS COMPARISON

A careful examination of about thirty German grammars and books for beginners has disclosed, in reference to umlaut in comparison of adjectives, a rather startling prevalence of mis-statement—even at the best, very inadequate statements. Ranging all the way from the unqualified and incorrect statement of Professor Greenfield's "Summary" to the careful, but yet unsatisfactory, one of Professor Curme in his large "Grammar of the German Language," these books all leave the subject in a condition very cloudy for most teachers, and certainly obscure for either a school or college student. I quote from about one-third of the grammars which I have examined in the course of this study:

1. ALLEN AND PHILLIPSON's *A First German Grammar*.

"Many adjectives with the stem-vowel a, o, or u modify the stem-vowel in the comparative and superlative respectively to ä, ö, or ü."

2. BAGSTER-COLLINS' *First Book in German*.

"Most common adjectives of one syllable whose stem-vowel is a, o, or u (not au), take Umlaut in the comparative and superlative."

3. BISHOP AND MCKINLAY'S *Deutsche Grammatik*.  
 "Die einsilbigen Beiwörter mit den einfachen Stammvokalen (nicht au) haben gewöhnlich den Umlaut." (Eleven exceptions are noted.)
4. CURME'S *A Grammar of the German Language*.  
 "A few monosyllables modify the stem vowel in the comparative and superlative." (Eighteen are listed.)
5. GREENFIELD'S *A Brief Summary of German Grammar*.  
 "Most monosyllables whose vowel is a, o, or u, umlaut in the comparative and superlative."
6. HAM AND LEONARD'S *German Grammar*.  
 "Many monosyllabic stems umlaut the stem vowel in both comparative and superlative." (Twenty-one are listed.)
7. HARRIS' *A German Grammar*.  
 "A number of monosyllabic adjectives whose vowel is a, o, or u (but not au) modify the vowel in the comparative and superlative." (Professor Harris gives a list of thirty-two, including *gesund*.)
8. JOYNESS-MEISSNER'S *German Grammar*.  
 "Most monosyllabic adjectives whose vowel is a, o, or u (not au) modify the vowel in the comparative and superlative." (Ten exceptions are mentioned.)
9. MOSHER AND JENNEY'S *Lern-und Lesebuch*.  
 "The use of the umlaut in both comparative and superlative is to be noted. It appears in the comparison of most of the common monosyllabic adjectives having the vowel a, o, or u (not au)."
10. VOS' *Essentials of German*.  
 "An a, o, and u of the stem in adjectives of one syllable are, as a rule, modified in the comparative and superlative."
11. ZINNECKER'S *Deutsch für Anfänger*.  
 "Viele einsilbige Adjektive mit dem Stamm-vokal a, o, oder u haben im Komparativ und Superlativ den Umlaut."

From the foregoing quotations, which include practically all the varieties of statement in the grammars investigated, it will be seen that the terms "most," "usually," "many," "as a rule," are used again and again. Only in those books suitable for reference but not for use in beginning classes do we find the matter put in a way that even approximates correctness and definiteness.

To the beginner in the study of German the umlaut is too great a novelty and too frequently a puzzle to be left under the shadow of such indefinite teaching. Indeed the teacher himself (or herself) must, of necessity, be often vague in his presentation of the subject, being dependent upon authorities themselves vague.

In the case of nouns there are in print a few excellent lists which make easier the students' task of pluralizing and classifying. But, so far as the writer is aware, there is no such complete and satisfactory discussion of the adjective. The following groups of adjectives have, therefore, been painstakingly collected and arranged. They are, with few exceptions, from the scores of German texts which are so widely used in preparatory and high schools, and in the freshman and sophomore classes of our colleges. Consequently they will for the most part, I believe, answer the description of "common monosyllables" (as above used), and, it is hoped, illuminate this subject to a far greater extent than has hitherto been attained. Exhaustiveness is not claimed for these word-lists.

#### I. Umlauted stem in positive.

There are no less than twenty-five common monosyllables already having umlaut in the positive degree. These are, as a type, entirely ignored by every grammar consulted in this study. This ought not to be—the beginner simply can not be expected to know that this positive umlauted stem carries over into the higher degrees.

Nine of these twenty-five, it may be objected, are not monosyllables, but are dissyllables in—e. Let it be noted, however, that in declension and in comparison they lose this —e and become in effect monosyllables.

One further objection needs to be met. In this first list, as also in those that follow, occur adjectives that convey an absolute rather than a comparative idea. Should comparative and superlative forms be implied or assumed? The writer felt this objection at the outset of his task, and referred in every instance to *Dudens Orthographisches Wörterbuch* and the complete *Muret-Sanders Wörterbuch*. Even when compared forms were of doubtful occurrence or questionable value, their existence was recognized, with very few exceptions, by one or both authorities.

Keeping in view the terms "usual" and "common," one meaning only is coupled with each adjective.

## Group one, umlauted positive.

- |                                   |                          |
|-----------------------------------|--------------------------|
| 1. blöde—physically weak; bashful | 13. müde—tired           |
| 2. böse—bad                       | 14. mürbe—soft           |
| 3. dünn—thin                      | 15. öde—desert           |
| 4. dürr—dry                       | 16. schnöde—contemptible |
| 5. flügge—fledged                 | 17. schön—beautiful      |
| 6. früh—early                     | 18. schräg—oblique       |
| 7. gäng (und gäbe)—current        | 19. schwül—sultry        |
| 8. grün—green                     | 20. spröde—brittle       |
| 9. hübsch—pretty                  | 21. süß—sweet            |
| 10. jäh—hasty                     | 22. träge—inert          |
| 11. kühl—cool                     | 23. trüb—gloomy          |
| 12. kühn—bold                     | 24. wüst—desolate        |
|                                   | 25. zäh—tough            |

NOTE: No. 7 occurs also as gang.

II. Comparative and superlative stems take on the umlaut as part of the process of comparison:

## Group two (always).

- |                    |                   |
|--------------------|-------------------|
| 1. alt—old         | 11. klug—wise     |
| 2. arg—mischievous | 12. krank—sick    |
| 3. arm—poor        | 13. kurz—short    |
| 4. fromm—pious     | 14. lang—long     |
| 5. grob—coarse     | 15. nah—near      |
| 6. gross—large     | 16. oft—frequent  |
| 7. hart—hard       | 17. scharf—sharp  |
| 8. hoch—high       | 18. schwach—weak  |
| 9. jung—young      | 19. stark—strong  |
| 10. kalt—cold      | 20. schwarz—black |
|                    | 21. warm—warm     |

## Group three (variant).

This list is used by good writers both with and without umlaut in compared forms. Those italicised are oftener modified than not.

- |                        |                          |
|------------------------|--------------------------|
| 1. bang—timorous       | 5. karg—stingy           |
| 2. blass—pale          | 6. <i>nass</i> —wet      |
| 3. <i>dumm</i> —stupid | 7. <i>rot</i> —red       |
| 4. glatt—smooth        | 8. <i>schmal</i> —narrow |

## III. Never umlaut.

## Group four.

- |                   |                          |
|-------------------|--------------------------|
| 1. bar—nude       | 6. brav—worthy           |
| 2. barsch—brusque | 7. bunt—varicolored      |
| 3. blank—shining  | 8. dumpf—hollow-sounding |
| 4. blond—fair     | 9. fahl—livid            |
| 5. bloss—bare     | 10. falb—pale yellow     |



- |                                 |                               |
|---------------------------------|-------------------------------|
| 11. falsch—false                | 38. rund—round(ish)           |
| 12. flach—flat                  | 39. sacht—gentle              |
| 13. flack—tepid                 | 40. sanft—tender              |
| 14. flott—buoyant               | 41. sank—heavier than water   |
| 15. falsch—sturdy               | 42. satt—full                 |
| 16. froh—glad                   | 43. schal—unsavory            |
| 17. hohl—hollow                 | 44. schlaff—slack             |
| 18. hold—gracious               | 45. schlank—slender           |
| 19. kahl—bald                   | 46. schmuck—tidy              |
| 20. klamm—tight                 | 47. schroff—rugged            |
| 21. klar—clear                  | 48. starr—rigid               |
| 22. knapp—tight-fitting         | 49. stolz—proud               |
| 23. krumm—crooked               | 50. strack—erect              |
| 24. lahm—lame                   | 51. straff—taut               |
| 25. lass—drooping               | 52. stramm—taut (fig.—strict) |
| 26. los—loose                   | 53. stumm—dumb                |
| 27. matt—languid                | 54. stumpf—blunt              |
| 28. morsch—brittle (from decay) | 55. toll—mad                  |
| 29. nackt—naked                 | 56. vag—vague                 |
| 30. platt—flat                  | 57. voll—full                 |
| 31. plump—clumsy                | 58. wach—alert                |
| 32. prall—resilient             | 59. wahr—true                 |
| 33. prompt—punctual             | 60. wohl—well                 |
| 34. pur—unmixed                 | 61. wund—injured              |
| 35. rar—scarce                  | 62. zahm—tame                 |
| 36. rasch—swift                 | 63. zart—delicate             |
| 37. roh—crude                   |                               |

Numbers 1, 13, 14, 15, 25, 32, 33, 34, 39, 46, 56, 61 certainly are not "common" in the sense of the rules first quoted, nor can citations be here given of their use. But both Duden and the Muret-Sanders Dictionary authorize them.

Concerning monosyllabic adjectives with stem vowel a, o, or u (not au) it is evident, in the light of the groups here given, that a very different and much more comprehensive statement should be made in all German grammars, especially such as are so widely used in beginners' classes. The following is suggested:

(a) All umlauted positive stems retain the umlaut throughout comparison.

(b) Twenty-one monosyllabics with a, o, or u stems add umlaut in the comparative and superlative. (See *group two*.)

(c) Eight other monosyllabics vary in respect to umlaut, correct usage sanctions either form. (See *group three*.)

(d) At least sixty-three monosyllabics in a, o, u do *not* take on umlaut in comparison. (See *group four*.)

The Pennsylvania State College.

FREDERICK WILLIAMS PIERCE.

# READING TEXTS USED DURING THE PAST FIVE YEARS IN FIRST AND SECOND YEAR COLLEGE SPANISH<sup>1</sup>

## AMOUNT OF READING

### FIRST YEAR SPANISH

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 100 pages.	100-200	200-300	300-400	400-500	500-600	over 600
1913-14..	19	317	0	5	6	3	3	1	1
1914-15..	22	287	0	7	7	3	3	2	0
1915-16..	32	283	2	7	9	7	4	3	0
1916-17..	40	266	1	13	14	8	1	2	1
1917-18..	40	254	0	15	13	8	1	2	1
Totals..	153	281	3	47	49	29	12	10	3

The amount of reading done in first year Spanish has decreased during every year of the five-year period. The maximum is 317 pages in 1913-1914, and the minimum 254 pages in 1917-1918. The statistics for 1913-1914 and 1914-1915 are based upon a small number of reports and therefore they are not wholly reliable. The figures for the present session may be slightly too low because in certain replies it is stated that the list is incomplete. However, the general tendency is unmistakable. There is a difference of sixty-three pages between the maximum in 1913-1914 and the minimum in 1917-1918. The principal decrease (30 pages) took place in the second year (1914-1915). Since then the downward movement has been steady but slow. The average throughout the whole five years is 282 pages. This amount corresponds pretty well to the figures mentioned as desirable in most of the approved syllabi of first year college Spanish.

<sup>1</sup>This investigation is similar to one dealing with French reading text, and published in the January number of THE MODERN LANGUAGE JOURNAL. The introductory statement prefixed to the article on French texts is equally applicable here.

Regardless of the fact that many institutions submitted statements for two, three, four or five years, if we take each list of books for one year as a separate entity, we find that there are 153 reports dealing with the amount of reading done during one year in first year Spanish. Of these 153 reports 96 are included in the list that ranges from 100 to 300 pages, and 125 in the list from 100 to 400 pages. That is to say, between 81 and 82 per cent. of the reports conform fairly closely to the general average, the tendency being rather under than over it. Of the remaining 28 reports, 22 (a not inconsiderable number) belong in the category that reads from 400 to 600 pages. These last are not so prominent now as they were two years ago. Only three institutions read under 100 pages and only three over 600.

Impressions gained from study of the figures are supported by many statements in letters of comment that accompanied the replies. A desire to limit the amount of reading in favor of oral practice is clearly observable. The inclination toward practice in the spoken language is probably the most important cause of the diminution in the quantity of reading. However, other contributing causes are operative. It was natural that Spanish courses in many colleges and Universities should have been modeled on existing French courses, and that the amount of reading done should have been made to conform to standards in French. Experience seems to show that students find a somewhat greater difficulty in reading Spanish than in reading French. Hence, as time goes on we should not be surprised to notice a decrease on the Spanish side. Another contributing cause toward lessening the amount of reading is the recent rapid expansion in Spanish. Five years ago, it was not uncommon to find that in many places only one year of Spanish was offered, and that only students of some linguistic experience were admitted to such a class. Naturally these students were expected and were able to read a considerable amount. As second year Spanish courses became more general and as the conditions for admission to first year Spanish became less rigid, we notice a readjustment to new circumstances along the lines of less stringent requirements.

It should be remarked that the decrease in volume of reading has taken place in spite of an unquestionable tendency toward simplification in texts used.

## SECOND YEAR SPANISH

Year	No. of institutions reporting	Av. no. of pages read	Institutions reading less than 200 pages	200-300	300-400	400-500	500-600	600-700	700-800	800-900	900-1000	1000-1200	over 1200
1913-14	15	714	0	1	0	1	2	5	1	2	1	1	1
1914-15	13	669	0	0	1	0	4	3	1	2	1	1	0
1915-16	25	608	0	3	2	2	3	7	2	3	2	1	0
1916-17	33	566	1	2	4	4	12	3	2	1	2	1	1
1917-18	38	573	0	3	4	3	10	11	3	1	2	1	0
Totals	124	626	1	9	11	10	31	29	9	9	8	5	2

Decrease from year to year in the number of pages read in second year Spanish is even more striking than in the first year classes, except in the present year.<sup>1</sup> There is a drop from 714 pages in 1913-1914 to 565 pages in 1916-1917. Figures for the present year show a slight increase to 573 pages. The difference between the amount for 1913-1914 and that for the current year is 141 pages. Taking a report for one year as a unit, we find that 124 separate reports are given for second year Spanish. Sixty of these reports come between 500 and 700 pages; that is to say, nearly fifty per cent. of the places furnishing data conform to the general average. Nearly 66 2-3 per cent. are within the limits of 400 and 800 pages. About one-sixth of the reports indicate an amount of reading less than 400 pages, and slightly more than one sixth exceed 800 pages. On the whole there is not so much conformity to the average in second year Spanish as was noticed in the first year work. This is of course only natural, because it is not so necessary in the more advanced class to adhere strictly to any single method of procedure.

Much the same causes that have operated to decrease the amount of reading in the first year are observable also in the second year. The trend toward oral practice and the realization that Spanish literary works contain many difficulties, are just as potent as before. Just as the opening (in certain institutions) of second year classes reduced the necessity for covering a great

<sup>1</sup>This paper was written toward the end of the year 1917-1918.

deal of work in the first year, so the growth of third year work removes a heavy burden from the second year. This fact is mentioned in more than one of the letters of comment that accompanied the lists. It is clear from the tables that during the past two years there has been a very small percentage of institutions that have covered more than 800 pages in the second year.

The general average of 626 pages is perhaps slightly under the amount called for by the majority of approved syllabi, but it does not fall very far short.

INDIVIDUAL TEXTS  
FIRST YEAR SPANISH

TEXT	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
El Capitán Veneno . . . . .	17	43	10	6	10	9	6	2
Zaragüeta . . . . .	15	31	2	4	6	9	7	3
Bransby: A Spanish Reader . . . . .	11	24	3	5	6	4	2	4
Hills: Spanish Tales for Beginners . . . . .	11	18	4	1	5	4	2	2
Harrison: Elementary Spanish Reader . . . . .	9	17	1	4	7	4	1	0
Mariánela . . . . .	6	16	3	3	4	2	3	1
El pájaro verde . . . . .	10	15	2	1	2	5	3	2
Gil Blas . . . . .	8	14	3	2	5	3	1	0
Roessler & Remy: First Spanish Reader . . . . .	11	14	0	0	1	8	4	1
Novelas cortas . . . . .	9	13	2	2	3	4	0	2
El sí de las niñas . . . . .	7	12	3	2	2	0	2	3
La hermana San Sulpicio . . . . .	6	11	2	3	1	1	1	3
Espinosa: Elementary Spanish Reader . . . . .	10	11	0	0	0	5	6	0
Doña Perfecta . . . . .	6	10	2	3	1	3	1	0
Lo positivo . . . . .	5	10	2	2	2	1	2	1
Cuentos alegres . . . . .	5	9	2	3	1	2	0	1
José . . . . .	5	8	0	1	3	0	3	1

## FIRST YEAR SPANISH

TEXT	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Bergé-Soler & Hathaway: Elementary Spanish-American Reader . . . . .	7	7	0	0	0	0	7	0
Cuentos modernos . . . . .	6	7*	1	0	0	5	0	1
De Vitis: Spanish Reader . . . . .	7	7	0	0	0	0	7	0
Lecturas fáciles . . . . .	7	7	0	0	0	4	2	1
Loiseau: Spanish Reader . . . . .	2	7	1	2	2	2	0	0
La alegría del Capitán Ribot . . . . .	3	7	1	1	2	2	1	0
Victoria y otros cuentos . . . . .	5	7	0	1	1	3	2	0
Fortuna . . . . .	5	6	0	0	1	3	1	1
HHall: Poco a poco . . . . .	4	6*	0	1	1	2	0	2
Fuentes and François: A Trip to Latin America . . . . .	6	6	0	0	0	0	6	0
Partir a tiempo . . . . .	2	6	0	1	2	2	1	0
Tres comedias modernas . . . . .	4	6	0	2	2	1	1	0
España pintoresca . . . . .	5	5	0	0	0	0	5	0
Harrison: Commercial Reader . . . . .	4	5	0	1	1	2	0	1
Hills & Reinhardt: Spanish Short Stories . . . . .	1	5	1	1	1	1	1	0
La coja y el encogido . . . . .	3	5	0	2	0	2	1	0
Totals¹		448	53	63	83	108	101	40

<sup>1</sup>These totals include texts used less than five times; see appendix.



## SECOND YEAR SPANISH

TEXT	Institu- tions	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Don Quijote	22	46	5	6	10	12	9	4
Doña Perfecta	17	32	2	4	4	9	9	4
José	14	25	5	4	4	3	9	0
La hermana San Sulpicio	17	23	1	6	4	12	6	0
Mariandela	13	20	5	1	4	3	4	3
El Capitán Veneno	12	21	1	1	6	5	6	2
¿O locura o santidad?	9	20	2	3	6	2	5	2
La barraca	11	19	3	3	5	3	3	2
La vida es sueño	9	18	2	4	4	3	5	0
Pepita Jiménez	11	17	2	1	3	3	6	2
El sí de las niñas	10	17	1	2	1	5	6	2
El sombrero de tres picos	9	16	2	3	2	6	3	0
Bécquer: Legends, Tales and Poems	9	15	2	1	2	3	2	5
Doña Clarines y Mañana de sol	9	14	0	0	2	5	7	0
Lo positivo	5	13	1	0	4	5	3	0
La alegría del Capitán Ribot	9	12	2	0	1	5	2	2
Alarcón: Novelas cortas	7	10	0	0	1	5	4	0

## SECOND YEAR SPANISH

TEXT	Institu- tion	Times	1913-14	1914-15	1915-16	1916-17	1917-18	Miscella- neous
Bonilla: Spanish Daily Life	7	9	0	0	1	2	3	3
La moza de cántaro	5	9	0	2	2	3	0	2
Hills and Reinhardt: Spanish Short Stories	6	8	0	0	3	1	4	0
Morley: Spanish Ballads	4	8	1	2	2	2	1	0
El haz de leña	6	7	2	3	2	0	0	0
El trovador	5	7	0	0	1	4	0	2
Gil Blas	6	6	0	0	1	1	4	0
Hills and Morley: Spanish Lyrics	5	6	0	0	2	0	2	2
Pedro Sánchez	5	6	2	2	0	1	1	0
Tres comedias modernas	3	6	1	1	2	0	2	0
El niño de la bola	3	6	1	1	1	2	1	0
Las Novedades	2	6	0	1	1	1	0	3
La familia de Alvareda	5	5	1	0	0	1	3	0
Zaragüeta	4	5	0	1	1	1	2	0
La América del Sud	3	5	0	0	3	1	1	0
Un servilón y un liberalito	3	5	1	1	1	2	0	0
Boletín de la union Pan-Americana	2	5	0	0	0	0	1	4
Flores de España	2	5	1	1	2	1	0	0
Un drama nuevo	2	5	0	0	0	0	1	4
Totals <sup>1</sup>		565	51	57	107	138	161	51

<sup>1</sup>These totals include texts used less than five times; see appendix.

## FIRST YEAR SPANISH

Disregarding the fact that a book has been read several times in different years, if we take each single use of a text as a unit, we find that the tables for first year Spanish show 448 instances of the employment of some text as reading material.<sup>1</sup> In 1913-1914 there are 53 such instances; in 1914-1915, 63; in 1915-1916, 83; in 1916-1917, 108; in 1917-1918, 101; in the undated or miscellaneous group, 40.

Among single literary texts *El Capitán Veneno* stands alone. Used 43 times out of a total of 448, it accounts for nearly 10 per cent. of that total. It still holds its own fairly well, although its relative popularity has diminished if we consider the question mathematically; from nearly 20 per cent. of the total in 1913-14 it has dropped to about 6 per cent. in 1917-1918. *Zaragueta* stands next, with a total of 31 times used, and in the last two years it has actually been read more often than *El Capitán Veneno*. *Marianela*, *El pájaro verde*, *Gil Blas*, Alarcón's *Novelas cortas*, *El sé de las niñas*, *La hermana San Sulpicio*, *Doña Perfecta* and *Lo positivo* have all been used ten or more times. It is noticeable, however, that none of the literary texts just mentioned, except *Zaragueta* and *El pájaro verde* have been used more often in the last two years than they were in the first two. If we consider percentages rather than actual number of times employed, the falling off is even more marked. This tendency leads us to a conclusion that seems to stand out clearly from whatever angle these lists are studied—namely, that literary texts are not used so much now as they were formerly. The insistence upon the commercial importance of Spanish and the undeniable difficulty of Spanish literary style have led to a demand for material of an easy and practical nature. This demand has been answered by the publication very recently of numerous readers and collections dealing with Spanish and Spanish-American business, geography, history, customs, etc.

It should be mentioned that the demand for more practical material is not a universal one. Various persons commend the use of literary material and deplore an extreme trend toward commercialism.

The clearest way to present the facts as to literary texts and utilitarian matter is to translate into figures the general tendency just discussed. To do this we must divide the texts into two class-

<sup>1</sup>For instance, if one book has been used 20 times, another 15 times, and still another 5 times, this means a total of 40 times that a class has used some text.

es, which we may arbitrarily call literary and non-literary texts. No such division can be made scientifically, but for purposes of discussion a working line of cleavage can be established. Thus, under literary works are included all novels, stories, and plays of single authors, and collections of stories or plays by the same or different authors, provided such collections are not elementary readers. Under non-literary texts are grouped books of travel and history, informative documents, periodicals, and, despite obvious objections, elementary readers.

In the accompanying tables there are 448 instances of the use of texts; 273 or 60 per cent. are literary. In 1913-1914 the total number of instances is 53; of these 46 (83 per cent.) are literary. The total for 1914-1915 is 63; 44 (70 per cent.) are literary. The total for 1915-1916 is 83; 62 (75 per cent.) are literary. The total for 1916-1917 is 108; 62 (57 per cent.) are literary. The total for 1917-1918 is 101; 46 (45 per cent.) are literary.

Thus it is clear that there is a drop from 83 per cent. of literary texts in 1913-1914 to 45 per cent. in 1917-1918. The principal reduction, coincident with the publication of many new utilitarian texts, has taken place in the last two years.

The use of *Don Quijote* in first year Spanish is confined to institutions where only one year of Spanish is given and where the students must have considerable training in language work before entering the class. A parallel is offered by the occasional reading of Dante in some universities where only one year of Italian is given.

#### SECOND YEAR SPANISH

The tables for second year Spanish contain 565 instances of the employment of a text. The first two years, with 51 and 57 instances respectively, have comparatively scanty statistics. The last three years give more comprehensive figures, 107, 138, and 161, respectively. The list of undated or miscellaneous cases is 51.

It is impossible not to notice that several texts that were commonly read in first year Spanish are also well represented in the second year. *El Capitán Veneno*, *Marianela*, *Gil Blas*, Alarcón's *Novelas cortas*, *El sí de las niñas*, *La hermana San Sulpicio*, *Doña Perfecta*, *Lo positivo*, *José*, and *La alegría del Capitán Ribot* are all used at least seven times in each of the two classes. It would appear from this circumstance that Spanish courses are not well standardized, and that teachers are not by any means clear at

what point certain books should be introduced into class. Of course different systems and aims of work and different degrees of preparation on the part of students in different institutions make it not seem strange to find the same material occasionally used in a more and in a less advanced course. We should not expect, however, such extensive duplication as is here revealed. In order to explain it we must assume that besides lack of standardization, Spanish has suffered from a scarcity of texts, which is only now beginning to give way to a satisfactory condition.

A close examination of the figures shows that the employment of the same texts in first and second year work is not wholly indiscriminate. Thus, in the second year work *Doña Perfecta* is found six times in the first two years (1913-1914 and 1914-1915) and 18 times in the last two; *José*, nine times in the first two and 12 times in the last two; *La hermana San Sulpicio*, once in the first two and 18 times in the last two; *Marianela* six and seven times, respectively; *El Capitán Veneno*, 2 and 11; *El sí de las niñas* 3 and 11; *Lo positivo*, 1 and 8; *La alegría del Capitán Ribot*, 2 and 7; *Novelas Cortas*, 0 and 9; *Gil Blas*, 0 and 5. All of these books have increased in popularity in second year Spanish and all except *Marianela* and *José* have increased very much. Most of them show a larger percentage of times used during the last two years than during the first two, despite the greater number of texts at present available. If we turn to first year Spanish and look at the figures for the same texts we find that *Doña Perfecta* appears five times in the first two years and four times in the last two. The figures for *José* are 1 and 3; *La hermana San Sulpicio*, 5 and 2; *Marianela*, 6 and 5; *El Capitán Veneno*, 16 and 15; *El sí de las niñas*, 5 and 2; *Lo positivo*, 4 and 3; *La alegría del Capitán Ribot*, 2 and 3; *Novelas cortas*, 4 and 4; *Gil Blas*, 5 and 4. Except in the case of *José* and *La alegría del Capitán Ribot*, for which the first year figures are very scanty, these texts have all either remained stationary or have decreased in actual number of times used. In percentage of times used they have shown a notable decrease.

Thus we find that a certain group of texts is being used more and more in second year Spanish, and less and less in the first year. The inference is that reading material in Spanish is rapidly being adjusted to new conditions. Books formerly regarded as appropriate for the most elementary classes are now being assigned to the more advanced classes. This tendency is a natural con-

comitant of the spread of elementary readers and of utilitarian material in the first year work.

A short study of the second year statistics shows that collections of practical material are quite prominent in second year work, and that they are particularly common during the current nine months.<sup>1</sup> The movement has not yet gone far enough to admit of convincing demonstration by percentages. The reading material in second year Spanish is still primarily literary.

Among individual texts, selections from *Don Quijote* occupy the first place in second year work. This corresponds to a natural demand on the part of students. The tables show that *Don Quijote* has been read 23 times in the last two years, whereas it was used 11 times in 1913-1914 and 1914-1915. It is true that the current session shows a slight decrease as compared with 1916-1917, but not enough to be in itself significant. Various remarks in letters of comment indicate the possibility that *Don Quijote* and other works of the Golden Age will soon be used more prominently in third and fourth year classes. Works of the Golden Age represented in these statistics are *Don Quijote*, *La vida es sueño*, *La moza de cántaro*, *La verdad sospechosa*, *Las paredes oyen*, *El cautivo*, *Don Gil de las calzas verdes*, *El alcalde de Zalamea* and *Mocedades del Cid*. If the figures for all of these books are added, the result shows that they were used 23 times in 1913-1914 and 1914-1915, and 36 times in 1916-1917 and 1917-1918. If we exclude *Don Quijote* from the computation, works of the Golden Age were employed 12 times in 1913-1914 and 15 times in 1917-1918. Although the percentage of use of these books is smaller than it was five years ago, the figures are not in themselves sufficiently convincing to lend much weight to the belief that classical productions are now less commonly used than formerly in second year Spanish.

University of Illinois.

JOHN VAN HORNE.

#### APPENDIX

##### FIRST YEAR SPANISH

The following texts were used four times each:

Béquer: Legends, Tales and Poems,	Luquiens: Elementary Spanish-American Reader,
Carter & Malloy: Cuentos castellanos,	Matzke: Spanish Reader,
Don Quijote,	Nelson: The Spanish-American Reader,
Flores de España,	Pepita Jiménez

<sup>1</sup>1917-1918.

The following were used three times:

Bonilla: Spanish Daily Life,  
Doña Clarines y Mañana de sol,  
El sombrero de tres picos,  
El poder de la impotencia,

Harrison: Intermediate Spanish  
Reader,  
Ramsey: Elementary Spanish  
Reader.

The following were used twice:

Vida de Vasco Núñez de Balboa,  
La mariposa blanca,  
Morse: Spanish-American Life,

Supple: Spanish Reader of South  
American History,  
Revista Universal,  
Turrell: Spanish Reader.

The following were used once:

Bacon: A Visit to South America,  
Boletín de la unión Pan-Americana,  
El cautivo,  
El trovador,  
Giese: Spanish Reader,  
Henry: Easy Spanish Plays,

La conjuración de Venecia,  
La barraca,  
Panamá y el canal,  
Schevill: A First Reader in Span-  
ish,  
Viajando por Sud-América.

#### SECOND YEAR SPANISH

The following texts were used four times each:

La coja y el encogido,  
María,  
¿Quién es ella?

La conjuración de Venecia,  
El comendador Mendoza,  
Partir a tiempo.

The following were used three times:

España pintoresca,  
Guzmán el bueno,  
Hills: Spanish Tales for Beginners,  
Selections from Mesonero Romanos,  
El pájaro verde,  
Supple: Spanish Reader of South  
American History,

Cuentos alegres,  
Fortuna,  
Nelson: The Spanish-American  
Reader,  
Pascual López,  
Bardos cubanos,  
La verdad sospechosa.

The following were used twice:

Consuelo,  
Electra,  
Luquiens: Elementary Spanish  
American Reader,  
Morse: Spanish American Life,  
La navidad en las montañas,  
Las paredes oyen,  
Teatro de ensueño,

Baltasar,  
El cautivo,  
Don Gil de las calzas verdes,  
La Hacienda,  
La mariposa blanca,  
Marta y María,  
Revista Universal,  
Vida de Vasco Núñez de Balboa.

The following were used once:

El alcalde de Zalamea,  
La América e industria americana,  
El castellano actual,  
Cuentos castellanos,  
Cuentos modernos,  
De Vitis: Spanish Reader,  
Harrison: Intermediate Spanish  
Reader,  
El Ingeniero,  
Don Juan Tenorio,

Wilkins and Luria: Lecturas  
fáciles,  
Lecturas modernas,  
Matzke: Spanish Reader,  
Mocedades del Cid,  
Novelas ejemplares,  
Old Spanish Readings,  
Panamá y el canal,  
Ramsey: Elementary Spanish  
Reader  
Trafalgar.



## SUGGESTIONS AND REFERENCES

Material for insertion under this heading should be sent to Thomas E. Oliver, Urbana, Illinois. See the December, 1918 MODERN LANGUAGE JOURNAL, p. 128, for an announcement of the purpose and plan of this department.

### GENERAL

A pamphlet that should be known to every language teacher is Bulletin No. 628 (December 1, 1916) of the University of the State of New York issued at Albany, New York, and entitled *The Equipment of the Modern Foreign Language Teacher*. This is a reprint of addresses delivered at the July 1916 meeting of the Modern Language Conferences of the National Education Association held in New York City. Among the articles of larger interest in this symposium may be cited: *College Training of Teachers of Modern Languages* by Albert A. Méras of Teachers College, Columbia University; *Oral Practice; its Purpose, Means and Difficulties* by William A. Hervey of Columbia University; *Some Points in Technic in Modern Language Teaching* by Frances Paget of the Morris High School, New York; this article contains profitable suggestions on *Pronunciation, Dictation, Reading, Conversation, Exercise Writing, Composition*, and a number of other details of class activity grouped as *Unclassified points*.

A most stimulating article concludes this bulletin: *The Teaching of French Pronunciation by the Use of Phonetic Symbols* by Anna Woods Ballard of Teachers College of Columbia University.

The World Book Company, Yonkers-on-Hudson, New York (or 2126 Prairie Avenue, Chicago) have just issued an American edition of Harold D. Palmer's *The Scientific Study and Teaching of Languages; A Review of the Factors and Problems connected with the Learning and Teaching of Modern Language with an Analysis of the various Methods which may be adopted in order to obtain satisfactory results*. This comprehensive study should be in the teachers' reference library of every well-equipped High School. Its 328 pages contain a wealth of valuable material and suggestion. Price three dollars. This book was reviewed by W. A. Nitze, pp. 185-188 of our January, 1919, issue.

Attention is called to the possibilities for school decoration of the celebrated *Medici Prints* of the old masters, in color, and of *The Copley Prints* of masterpieces of American art. The latter are reproductions sometimes in sepia and again in color. For twenty-five cents a beautifully illustrated catalogue of the *Medici Prints* or of the *Copley Prints* will be sent by the dealers, Curtis and Cameron, 242 Harcourt Street, Boston, Massachusetts. This charge will be remitted on orders amounting to two dollars and a half.

The editor is often asked for an opinion regarding the value of phonographic records for the learning and the teaching of pronunciation of foreign languages. This question is especially important in these times when the extraordinary demand for teachers of French has forced many into the profession without adequate contact with persons of French birth and speech. As a general proposition we are free to say that no mechanical reproduction can equal the

delicacy and the beauty of the human voice. Nevertheless there has been in recent years such an improvement in phonographic devices that much of the earlier criticism is no longer pertinent. The editor recently listened to some records of French lessons made by the Victor Talking Machine Company. The voice is that of a native Frenchman, full, resonant and remarkably clear. It would certainly be worth while for most schools to have such records as a correction to mispronunciation on the part of teacher or pupil. The Cortina Academy of Languages (12 East 46th Street, New York City) and the Rosenthal Language Phone Method (902 Putnam Building, 2 West 45th St., New York City) both use discs which can be played upon any standard disc-using machine. The International Correspondence Schools of Scranton, Pennsylvania, use cylinder records, which must have a special Edison machine of a model not now so common. All these firms have elaborate "methods" in French, Italian, Spanish, and German. They also have arrangements whereby exercises are sent in to the central office, corrected by competent teachers, and returned to the pupils. The International Correspondence Schools supply cylinders on which the pupil "recites" his lesson. The cylinders are then mailed in for correction. There is no doubt of the value of such instruction, but the editor is not sufficiently acquainted with the actual working of these several methods to compare their efficacy. From the standpoint of pronunciation, however, it is his opinion that the disc records have fewer defects than the cylinder records. The universality of the disc-playing machines is not only a greater convenience, but is in itself proof that inventors have turned away for good and sufficient reasons from the cylinder type to the task of perfecting the disc type. It would be interesting to hear from such of our readers as may have used any of these phonographic methods. Their testimony would be of value to all who may stand in need of this type of instruction. We shall be glad to publish such reports as may be sent to us. Any agent of the Victor Company will gladly demonstrate its French records to teachers. The Cortina records may be heard also at their branch office McClurg Building, 218-220 S. Wabash Ave., Chicago. In our December 1918 issue pp. 116-122 is an interesting article by Charles C. Clarke entitled *The Phonograph in Modern Language Teaching*, which is the record of Professor Clarke's own experience.

We desire to call attention to a publication of great value to modern language teachers. It is the *Bulletin of High Points in the Teaching of Modern Languages in the High Schools of New York City*, edited by Lawrence A. Wilkins. The earlier numbers contain suggestions for classroom methodology based upon the experiences of the large staff of 425 language teachers in the New York schools. Many of these suggestions are highly interesting. Each number contains some longer article on a phase of the field of language instruction. As this bulletin is not available to many beyond the precincts of New York City, we intend at some future time to cull from past numbers such matters as seem of larger interest. We are sorry to say that the November 1918 issue is to be the last of this stimulating bulletin.

A similar publication is the *Bulletin of the Wisconsin Association of Modern Foreign Language Teachers*. This has a department called *Helps, Hints, and*

*News Notes*, which contains many interesting items. It is published bi-monthly from November to June. Abstracts of the more important papers read at conferences add to the value of this publication.

The editor recently received from a correspondent in Chile, Professor Julio Saavedra Molina, that author's work entitled *Enseñanza Cultural de Idiomas Extranjeros. Con una Carta-Prólogo de don Antonio Diez* (publicado en los *Anales de la Universidad*), Santiago-Valparaíso, Chile, 1918. 290 pages. It is unfortunate that this important work is not yet accessible to others than readers of Spanish, for it contains a veritable wealth of matter of great moment to teachers of modern languages. It would be a great service for the cause if its leading chapters could be translated. The author takes up with care all the questions connected with the study of modern languages as a cultural discipline. The point of view is naturally that of the Spanish-speaking South American, so that the teaching of English occupies a relatively larger place than would the teaching of Spanish in the United States. The discussions of the value of French, Italian, and German, their relative difficulty of acquirement under school conditions, their relative merits and importance, are, however, of great interest to American teachers. Professor Molina has in this book put together various articles previously published in educational journals, making such changes and connections as would weld them into a more logical unity. A careful index and appendices containing statistical material add greatly to the importance of the work.

Because of the similarity of conditions throughout the middle west an article by J. D. Deihl in the *Wisconsin Journal of Education* for October, 1917, entitled *The Foreign Language Situation in the High Schools of Wisconsin* deserves the attention of all interested in the peculiar problems of language instruction in that part of the country. Even the war had failed in some localities to change radically the pre-war conditions. French had not yet assumed any marked increase, nor had there been any stampede toward Spanish. It remains to be seen how the conditions of peace are to affect the problem of foreign language instruction in the secondary schools of the middle west.

The following books have come to our attention recently:

*How to Produce Amateur Plays* by Barret Clark, author of *European Theories of the Drama*. Little, Brown & Co., Boston, 1917.

*Amateur and Educational Dramatics*, by Evelyn Hilliard, Theodora McCormick and Kate Oglebay. With photographs. Macmillan. One dollar.

These books give information of value to clubs or organizations which wish to stage dramatic productions efficiently.

*Modern Language Teaching in German Secondary Schools* by Ethel Davies. 36 pages. Oxford University Press, 1917. 40 cents.

A lecture delivered to the Bedford College for Women by a Saxon state-certified teacher of English with long experience of teaching in Germany. The standpoint is, therefore, that of instruction in English in German secondary schools.

The war has greatly stimulated the study of the history of Europe from the standpoint of the ultimate causes of the great struggle. No teacher of foreign languages should neglect this study. Among the many books that treat of this subject the following may be mentioned:

*Main Currents of European History, 1815-1915* by F. J. C. Hearnshaw. Macmillan, 1916. Two dollars and a half.

*The History of Europe from 1862 to 1914* by Holt and Chilton. xvi + 611. Macmillan, 1918. \$2.50.

*Modern European History* by Charles Downer Hazen. xiv + 650. Henry Holt, 1917.

*Collected Materials for the Study of the War*, compiled by Albert E. McKinley. Philadelphia Publishing Co., 1918.

This book has a very extensive bibliography covering every phase of the inter-relation of European states. It has been used in many colleges for the so-called War Issues course required of all members of the Students' Army Training Corps. Every teacher, and none more so than the language teacher, now needs to be familiar with European history to a degree that has never before seemed so necessary.

In a search for some dictionary that should serve in classes in commercial French, German or Spanish we were able to find only a somewhat antiquated book whose copyright and preface go back to 1864. This dictionary which still has value, but which surely ought soon to be superseded is entitled *Mercantile Dictionary: A Complete Vocabulary of the Technicalities of Commercial Correspondence. Names of Articles of Trade, and Marine Terms in English, Spanish, and French, with Geographical Names, Business Letters, and Tables of the Abbreviations in common use in the three languages*, by I. De Veitelle. New York and London. iv—303 pages. D. Appleton and Company. The dictionary part of this work is arranged in three columns in each of the three divisions. The first division is *English-French-Spanish* (pages 1 to 92); the second is *French-Spanish-English* (pages 93 to 176); the third is *Spanish-English-French* (pages 177 to 268). Geographical names are similarly arranged pages 269-276. Models of Mercantile Correspondence in similar tri-column arrangement occupy pages 277-300.

The Macmillan Company have a so-called *Foreign Trader's Dictionary of Terms and Phrases in English, German, French and Spanish*. 12mo. \$1.30. This dictionary is by J. Graham and G. A. S. Oliver. These same authors publish, also with Macmillan, the following:

— *Foreign Trader's Correspondence Handbook*. 12 mo. \$1.30.

— *French Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

— *German Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

— *Spanish Commercial Practice*. 12 mo. Part I, \$1; Part II, \$1.60.

Doubtless much better dictionaries of a bilingual character exist. We should be grateful for information along this line as there are frequent demands for such references.

## NOTES AND NEWS

The following letter has been sent to the managing editor:

December 2, 1918.

Editor of THE MODERN LANGUAGE JOURNAL,

Dear Sir:

On page 76 of Vol. 3, No. 2 of THE MODERN LANGUAGE JOURNAL, Mr. Abram Lipsky seems to indicate (1) that questions should not be couched in the foreign language, and (2) that a certain question in German is illustrative of a complicated individual (perhaps Bolshevist) style. The article of Mr. Lipsky is so good in some respects that it should be corrected in this one respect. The Regents' examinations in the modern languages are the result of the best thought of the modern language teachers of the high schools and colleges of the State. To prove this fact I need but cite the following circumstance, of which Mr. Lipsky ought not to be ignorant. Last June the Department sent out a circular letter to the French teachers of the State. In this letter one of the questions submitted was: "Should the questions in the Regents examinations in French be in English or in French." Just exactly 100% of the answers to this question were to the effect that the question should be in French.

Since this is true of French, why not of German? And if it is true, how, pray, would Mr. Lipsky formulate in better German the particular question to which he takes exception?

WILLIAM R. PRICE,  
State Specialist in Modern Languages.

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